

1915
Apr. 14
NeAnG

THE GETTY CENTER LIBRARY



Why ask for the moon
When we have the stars?

AS

1915
Apr. 14
NeAnG

1915

Color Prints
Etchings and Engravings

From
W. T. Gooch
of South Orange, N. J.

Red Label
E. T. Postlethwaite *Front 15*
of Philadelphia

The Estate of Seth Rich
of Boston, Mass.
and other owners



April 14-15-1915

The Anderson Galleries
Madison Avenue at Fortieth Street
New York

COLOR PRINTS
ETCHINGS AND ENGRAVINGS

FROM

W. T. Gooch

OF SOUTH ORANGE, N. J.

E. T. Postlethwaite

OF PHILADELPHIA, PA.

The Estate of Seth Rich

OF BOSTON, MASS.

AND OTHER OWNERS.

AMONG THE IMPORTANT PRINTS ARE:

CLAUDE'S "LE BOUVIER," "DURHAM CATHEDRAL" BY AXEL HAIG, MOLIERE, FIRST STATE, "EMMA RASMUSSEN" AND "MY MODEL AND MY BOAT" BY ANDRES ZORN, "LADY MUSTERS," "LADY HAMILTON," "ANN BINGHAM" BY S. ARLENT EDWARDS, "CROSSING THE BROOK" BY W. SAY, "LADY TAYLOR" BY SYDNEY WILSON
AND
REMBRANDT'S ETCHEINGS IN EXCEPTIONAL IMPRESSIONS
AND STATES

TO BE SOLD

WEDNESDAY AND THURSDAY EVENINGS

APRIL 14th and 15th, 1915

AT 8.15 O'CLOCK

On Public Exhibition from Tuesday, April 6th

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET
NEW YORK

LA3237

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Conditions of Sale

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
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9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries
METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE MURRAY HILL 7680. NEW YORK.

Priced Copy of this Catalogue may be secured for \$1.00

COLOR PRINTS
ETCHINGS AND ENGRAVINGS
FROM
W. T. GOOCH
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E. T. POSTLETHWAITE
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THE ESTATE OF SETH RICH
OF BOSTON, MASS.

AND OTHER OWNERS.

FIRST SESSION

Wednesday Evening, April 14, 1915, at 8:15 o'clock

LOTS 1 - 181

M. ACHENER.

Contemporary French Etcher.

1. MADONNA DEL MONTE, VENICE. Painter etching.
Signed proof. Only 30 prints and the plate destroyed.

HENRY ALKEN.

2. SPORTING ANECDOTES. In colors after Alken.
Jorrocks Hunt Breakfast, The Hunted Tailor, David Crockett's Elk Hunt, David Crockett's Bear Hunt, etc. Small folio. (11 pieces).
3. NOTIONS. In colors after Alken.
A series of fifteen color prints. Small 4to. (15).

HENRY ALKEN—Continued.

4. MORNING, A FEW OF THE RIGHT SORT, ETC.
Five color prints of riding, after Alken. Small folio.
(5).
5. A STEEPLE CHASE. Set of six.
In colors after Alken. Small 4to. (6).
6. HOW TO QUALIFY FOR A MELTONIAN.
Set of six in color after Alken. Small folio. (6).
7. THE HIGH METTLED RACER.
Set of six in color after Alken. Small folio. (6).
8. A SPORTING TANDEM; CROWDING AT A GAP.
Two color prints after Alken. Small folio. (2).

AMERICAN ETCHERS.

9. LANDSCAPES, MARINE VIEWS, ETC.
Etched by T. Moran, S. J. Ferris, E. H. Miller, R. Lovewell, F. De B. Richards, and others. Proofs, small 4to, mounted on Satin Mats. (10).

AMERICAN PORTRAITS.

10. DANIEL WEBSTER: Engraved by Wagstaff & Andrews.
After Lawson. Large folio, India proof.
11. WASHINGTON IRVING: After Powell.
Engraved by Paul Leprix. Large folio, proof before the title. 1853.
12. BENJAMIN WEST: After Lawrence.
Engraved by C. Rolls. Large folio, India proof.
13. ANTHONY J. DREXEL.
Original mezzotint by Max Rosenthal. Signed proof.
4to.
14. GEN. ANDREW JACKSON.
Lithograph by N. Currier.

THOMAS G. APPLETON.

15. MRS. TICKELL: After Romney.
Half-length, nearly life size. Signed India proof,
printed in brown. Large folio.

ARUNDEL SOCIETY COLOR PRINTS.

First Annual publications with one exception. The Society having closed, the prints have become scarce. All are in the colors of the original paintings.

16. ST. ANTHONY OF PADUA.
Healing the Foot of a Young Man. After Titian.
Drawn by E. Kaiser.
17. THE CRUCIFIXION: After Fra Angelico.
From the Fresco. 2nd Annual Publication, Arundel Society.
18. THE DEPOSITION FROM THE CROSS: After Lorenzetti. 1875.
19. THE RESURRECTION OF CHRIST: After Pietro della Francesca. 1879.
20. ST. BLAISE AND ST. JOHN THE BAPTIST: After Hans Memling. 1878.
21. ST. GILES AND ST. JEROME: After Hans Memling. 1878.
22. CHRIST BEARING THE CROSS: THE INTERMENT AND RESURRECTION: After Memling. 1877.
23. THE CRUCIFIXION: After Hans Memling. 1876.
24. ANGEL GABRIEL, VIRGIN ANNUNCIATE: After Memling. Monochrome. 1877.

JOHNSTONE BAIRD.

25. WESTMINSTER ABBEY DOORWAY. Painter etching.
Signed proof of 75 issued by Johnstone Baird. On soft Japan paper. Small folio.

H. H. BANNER.

26. MISS FARREN (Countess of Derby).
Full-length, after Lawrence. SIGNED ARTIST'S PROOF PRINTED IN COLORS.
*Only 250 issued and the plate to be destroyed.

J. BASTIEN-LEPAGE.

27. REAPER SHARPENING HIS SCYTHE.
Etching. Japan proof. 4to.

HENRY W. BATLEY.

28. HENRY IRVING AND ELLEN TERRY.
As the Vicar of Wakefield and Olivia. Etching.
Signed proof on India paper. Scarce.

J. F. BEAUVARLET.

French Engraver, 1731-1798.

29. J. B. POQUELIN DE MOLIERE: After Bourdon.
Three-quarter length, seated. Folio, framed.
*PROOF BEFORE ALL LETTERS with the title in ink in com-
temporary writing.

HANS SEBALD BEHAM.

One of the Early Sixteenth century "Little Masters."

30. THE FOUR EVANGELISTS. B. 55-58.
Engraved 1541. Very fine impressions. (4).

31. FORTUNE. B. 140.
Engraved 1541. Very fine; the landscape and ship
in the distance perfectly clear and sharp.

CHARLES BIRD.

32. SYMPATHY: After J. B. Greuze.
[Girl with doves]. Circular mezzotint printed in
colors, signed proof. 4to, decorative gilt frame.
*Only 300 impressions and the plate destroyed.
33. CHRISTINA, QUEEN OF SWEDEN: After Holbein.
Mezzotint, printed in colors. Signed proof. Small
folio.
34. WESTMINSTER: CHAPEL OF THE KNIGHTS OF
THE BATH.
Etching, signed proof on vellum paper: 4to.

MICHELE BISI.

35. VENUS AND CUPID: After Appiani.
Line engraving, folio. 1823.
*Fine early proof with pencilled inscription by the en-
graver.

SIMON BOLIVAR.

36. TWO LITHOGRAPH PORTRAITS.
By C. Charles and Villain. 4to. (2).

FELIX BRACQUEMOND.

37. DUCKS AT PLAY. Painter etching.
Signed proof, on untrimmed hand-made paper.
Folio.

H. SCOTT BRIDGWATER.

38. MIRANDA (Miss Vane): After Hoppner.
Mezzotint in color. Large folio, India proof.

ARTHUR B. BROOK.

39. LA FEMME AU MANCHON: After Mdme. Le Brun.
Three-quarter length. Mezzotint printed in colors,
signed proof. 4to, decorative frame.
*Beautifully printed. Only 225 impressions were taken.

A. BRUNET-DEBAINES.

40. ST. PETER'S AT CAEN. Painter etching.
Signed remarque proof on parchment. Folio.
41. THE HAY WAIN: After Constable.
Signed proof on vellum paper. Large folio.
*Fine impression of one of the masterpieces of Brunet-
Debaines.

J. H. BUFFORD. American Artist.

42. ANDREW JACKSON.
Full-length, with hat and cane, standing in a landscape. Folio lithograph by Pendleton, Boston, about 1832. R. E. W. Earl, pinxit. A brilliant impression of this rare portrait, but it has been torn and repaired near the bottom.

H. W. BUNBURY.

43. PEASANTS OF THE VALE OF LLANGOLLEN.
Circular stipple engraving by J. Baldrey. Two
views (different). 4to. London, 1794. (2).

WALTER W. BURGESS.

44. GOMSHALL MILL. Etching. Signed proof, on parchment. Small folio.

DAVID YOUNG CAMERON.

45. WINCHESTER CATHEDRAL. Painter etching. R. 338.
One of the "20 etchings" for Walton's "Compleat Angler." 1902.
46. BEAUFORT'S TOWER. ST. CROSS. R. 342.
From the same series.
47. CHAPEL & FOUNDER'S TOMB, CHARTERHOUSE.
R. 240.
Painter etching from "Charterhouse Old and New,"
on Japan paper.
*This and the three following form a complete set of
the series.
48. UPPER GREEN CHARTERHOUSE. R. 241.
49. CHARTERHOUSE SCHOOLS, GODALMING. R. 242.
50. TOWERS OF CHARTERHOUSE. R. 243.

ANTONIO CANALE AND OTHERS.

51. ITALIAN SEAPORT: TEMPLE: CUMEAN SIBYL:
DEATH OF ORPHEUS.
Aquatints, etc., after the rare originals, etchings by
Jacquemart, etc. (7).

ANNIBALE CARRACCI.

Italian Painter. engraved a few plates, 1560-1609.

52. THE VIRGIN WITH THE BOWL. B. 9.
Original impression before the address of Van Aelst.
*"Cette estampe est une de celles de l'oeuvre d'Annibal
qui a le plus de réputation."—Bartsch.

THOMAS CHAMBERS.

53. A CONCERT: After Caravaggio.
Line engraving published in 1764. Folio.

FRANZ CHARLET.

54. THE ROSE WINDOW OF NOTRE DAME, PARIS.
Etching, folio. No. 15 of 100 signed proofs.

R. S. CHATTOCK AND J. LUMSDEN PROPERTY.

55. LANDSCAPE. View of a private park in winter. Etching, by Chattock. Signed proof. Richmond Bridge, etching by Propert. Signed proof. Small folio. (2).

TH. CHAUVEL.

56. AUTUMN LEAVES; After Vicat Cole.

Vellum proof etching, signed by both artists. Folio, fine impression. Framed.

THE CIVIL WAR.

57. THE FALL OF RICHMOND.

Colored lithograph by Currier & Ives, 1865. Large folio. The Battle of Roanoke Island, colored music sheet, litho. 1862. (2).

58. PORTRAITS.

Frank P. Blair, by J. Sartain, signed proof mezzotint; Admiral A. H. Foote, litho.; Gen. Fitzhugh Lee, litho., 1898. Folio. (3).

59. MEZZOTINT PORTRAITS.

Gens. Sherman and Thomas and Col. Ellsworth, by W. Sartain; Gen. Thomas, by Max Rosenthal, proof; with Gen. Sheridan, engraved by Buttre. (5).

60. GRAND ARMY IN WASHINGTON.

Colored drawing, signed J. F.; Photographs of the Sinking of the Alabama, Gen. Scott and his Staff, and another military group. (4).

61. CARICATURES.

Jeff Davis on his Own Platform; John Bull makes a Discovery; Distinguished Militia General during an Action; A Disloyal British Subject. Lithographs, two by Currier & Ives. (4).

CLAUDE GELEE DE LORRAIN.

62. LE BOUVIER.

Landscape etching by the painter, 1636. With margin.

*Splendid impression of this masterpiece of Claude. Three states of the plate are known, both the second and third having the number "4" in the margin, but in the latter the small bird at the extremity of the bough in the centre of the plate is almost obscured by dry-point work forming a cloud. In this copy only a few scratches of the point are seen and the bird is quite distinct.

"*Of the Bouvier you are lucky if you can get a second state. Sir Seymour Haden, who would never tolerate a bad impression, long contented himself with a Third.*"—Wedmore. P. G. Hamerton characterized this plate as "the finest landscape etching ever executed."

63. CATTLE AND HERDER CROSSING A FORD.

Mezzotint, by R. Earlom. Published in 1775.

COACHING SCENES.

64. CAR TRAVELLING IN THE SOUTH OF IRELAND.

Set of 6 plates in color.

By J. Harris, after M. A. Hayes. Oblong 4to, framed. (6).

65. NEW YORK AND BOSTON MAIL.

Color print. Starting from the Bull's Head Hotel. Folio.

66. DISCOVERIES.

Three color prints by Fuller. Vauxhall after Rowlandson; Football after R. Cruikshank by Hunt. Small folio. (5).

67. ENTERPRISE STEAM OMNIBUS.

In color. After the Hunt-Summers print. The early steam-carriage of 1833. Folio, framed.

68. FAVORITE ET FIACRE.

Voiture a 60 Places; Une Citadine et ma Derniere Voiture, and other European coaching scenes. Early colored lithographs after Victor Adam. Small 4to. (11).

COLOR PRINTS.

69. BETSY IN TROUBLE.

Stipple in colors. By Schiavonetti after Russell. Small folio, gilt frame.

COLOR PRINTS—Continued.

70. THE SERENADE. In colors.

Two etchings, one of a woman, signed proof by T. Hovenden, the other two men by Harburger. Framed. (3).

71. THE FORTUNE TELLER: After Reynolds.

Engraved by Sherwin, colored. Folio, framed.
*A very rare print, but is rubbed and stained.

72. MINERVA: By Bartolozzi after Cipriani.

Small oval, printed in brown, 1783; The Reverie, by Cheesman after Reynolds. Framed. (2).

73. VAUXHALL, 1732. With key.

After Rowlandson. Small oblong folio, gilt frame.

74. AT DEAL: After Prout.

On the Windermere, after Craig; Nuremberg, by Martens; and other similar early prints in colors. Small 4to. (6).

75. FRUITS OF INDUSTRY AND ECONOMY. In color.

After the Ward-Morland print. Folio, framed.

76. MISS KEMBLE: By Jones, after Reynolds.

Miss Kemble in a white dress. Folio. (2).

77. LOVE DREAMS: After Tofano.

Bo Peep, after Wichera. 4to. (2).

78. WAYSIDE CONVERSATION.

In color, after the original water colors, by Ridgway Knight; Banks of the Medway, after Wyllie. (2).

CONFEDERATE GENERALS.

79. GENERAL G. T. BEAUREGARD.

Full-length, on horseback on the seashore. Large folio. On India paper.

80. "STONEWALL" JACKSON.

Joseph E. Johnston. Two different, by Sartain, etc. (3).

M. CORMACK.

81. DOVES: After Greuze.

Mezzotint, printed in colors. Signed proof.

CHARLES COURTRY.

82. CATTLE AT A FORD. Etching. Signed proof. Folio.

SAMUEL COUSINS.

83. THE INFANT SAMUEL: After James Sant.
Mezzotint, folio. New York, 1854.

W. A. COX.

84. MRS. LAWZUN: After Raeburn. Signed proof.
Mezzotint, printed in colors. 4to.
*Only 250 copies and the plate destroyed. Three-quarter
length, dark curls, in a white dress seated under a tree.

T. HAMILTON CRAWFORD.

85. A BOY AND RABBIT: After Raeburn.
Mezzotint, with all Raeburn's rich coloring. SIGNED
ARTIST'S PROOF, PRINTED IN COLORS ON INDIA PAPER.
Limited edition, and the plate destroyed.
86. LADY HAMILTON AS A BACCHANTE: After Rom-
ney.
Mezzotint, printed in colors. Signed proof.

HERBERT DICKSEE.

87. THREE KITTENS. Oval mezzotint.
Signed proof, published in Bristol, England, 1903.
Small folio, framed.
*Rare mezzotint by Dicksee.
88. ON THE THRESHOLD. (Girl with water bucket).
Etching on Japan paper. Signed proof. Folio, gilt
frame.
89. PEACE. Painter etching. (Lioness and cubs).
Signed proof on parchment. Small folio.
90. [IN THE ENEMY'S COUNTRY]. Lion and mate
watching travellers from a cliff. Etching, in colors.
Folio, cut close and mounted.

JOHN DOWNMAN.

91. LADY CLARGES: In color, after Downman.
Half-length, in oval. India proof. 4to. Only 300
impressions.

JOHN DOWNMAN—Continued.

92. MRS. ABBOTT: In color, after Downman.
Half-length, in oval. India proof. 4to.
93. MISS BYFIELD: In color, after Downman.
Half-length, in oval. India proof. Small 4to.

CARLE DUPONT.

- 93a. MRS. YOUNG: After John Downman.
Stipple, in colors. Oval, half-length. Signed proof
on Japan paper, in decorative gilt frame. 4to.

RICHARD EARLOM.

- 93b. A FRUIT MARKET: After Snyders & Long John.
Mezzotint. Oblong folio. 1775.
*Brilliant impression of one of the prints for which the
artist is famous.

S. ARLENT EDWARDS.

94. ~~BAPTISTA TORNABUONI~~: After Ghirlandaio. B. 38.
Signed proof, printed in color. Decorative gilt frame.
*Esteemed as one of the most beautiful of the Italian
plates.
95. A ~~LADY OF BRUGES~~: After Jan van Eyk. B. 70.
Signed proof, printed in color. Decorative dull gilt
frame.
96. LADY SOPHIE MUSTERS: After Reynolds. B. 33.
Full-length, on a balcony with her spaniel. SIGNED
ARTIST'S PROOF, PRINTED IN COLORS. Decorative gilt
frame.
*One of the rare and early narrow folio prints.
97. MRS. (PERDITA) ROBINSON: After Romney. B. 18.
Half-length, in oval. SIGNED ARTIST'S PROOF, PRINTED
IN COLORS. Small 4to, decorative gilt frame.
98. MRS. DAVENPORT: After Romney. B. 39.
Half-length, large hat, in oval, folio. SIGNED ARTIST'S PROOF, PRINTED IN COLORS. Decorative gilt
frame.
99. MASTER LAMBTON: After Gainsborough. B. 40.
Signed artist's proof, printed in colors. Small 4to,
gilt frame.
100. MRS. WELLS: After Romney. B. 6, 1902.
Small oval, nearly three-quarter length, seated. Signed
artist's proof, printed in colors.

S. ARLENT EDWARDS—Continued.

101. MISS ANN BINGHAM: After Reynolds. B. 10.
Half-length, in oval. Signed proof, printed in colors. 4to, framed.
*Unusually fine impression of a rare and early Edwards color print, one of the most popular of this series of English plates.
102. SIMONETTA VESPUCCI: After Pollajuolo. B. 67.
Signed artist's proof, printed in colors. Folio.
103. LUCREZIA TORNABUONI: After Botticelli. B. 73.
Signed proof, printed in colors. 4to, gilt frame.
*One of the scarce Italian plates.
104. LADY HAMILTON AS NATURE: After Romney.
Full bust, in oval. Printed on rice paper, colored and signed by Edwards. Small 4to, gilt frame.
105. NAPOLEON, JOSEPHINE AND MARIE LOUISE.
Three medallions printed on one sheet, on rice paper, colored and signed by Edwards. Small 4to, gilt frame.
106. EDWIN BOOTH. Bust, in oval.
Signed remarque proof, printed in monochrome.
Small 4to, gilt frame.
107. MADAME DE POMPADOUR. Signed proof.
Full bust in oval, printed on rice paper with remarque of the head of Louis XV. and colored by Edwards.
Small 4to, gilt frame.
108. HENRIETTE DE BOURBON.
Full bust in oval, printed on rice paper, colored and signed by Edwards. Small 4to, gilt frame.
109. DUCHESS OF DEVONSHIRE: After a miniature.
Printed on rice paper, tinted and signed by Edwards.
Small 4to, gilt frame.

J. FALCK.

110. VULCAN'S FORGE: After Caravaggio.
A very rare proof, before letters. Time stained.
Folio.

JOHN FINNIE.

111. RIVER LANDSCAPE, SUMMER NOON.
Mezzotint, fine signed proof. Oblong folio, gilt frame. Bristol, England, 1892.

HEDLEY FITTON.

112. RUE BARBETTE, PARIS. D. 26.

Scene of the murder of the Duke of Orleans, 1407.
Signed proof, 1909. Small folio.

FOX HUNTING SCENES.

113. THE MEET; BREAKING COVER, ETC.

Four large color prints after Charles Hunt. (4).

114. THE FOX CHASE. Three color plates

By Hunt, after Turner. The Stage Coach, by Hunt,
after Jones. The Trial of "Bill Burn," by Hunt,
after Mathews. Large color prints. (5).

115. FORES'S HUNTING ACCOMPLISHMENTS. Set
of 6.

Aquatints in color by J. Harris, after H. Alken.
Small 4to, plates 1 to 6. Framed.

*"Going Along a Slapping Pace," "Topping a Flight of
Rails," etc.

116. [ALKEN SPORTSMEN]. 4 plates in color.

H. Alken del et sc. Small 4to, framed, one glass miss-
ing. (4).

*"Breaking Cover," "At Him, Hannibal," etc.

117. J. F. HERRING'S SEN. FOX HUNTING.

Set of four color prints by Harris and Summers.
Folio.

118. MORNING, NOON. By Jeakes.

After Wolstenholme. The Fore Horse of the Team,
Proof of Bottom and others, after Loraine Smith.
Color prints. 4to, etc., 7 pieces.

119. FOX HUNTING. Ten color plates.

"We must be off to Melton," "Bull and Mouth Inn,"
"Struggle for a Start," and others similar. Narrow
oblong folio. (10).

FRENCH EIGHTEENTH CENTURY ENGRAVING.

120. LA PAYSANNE INDUSTRIEUSE. Stipple engrav-
ing. Oval folio. Paris, chez Depueille.

FERDINAND GAILLARD.

121. LA VIERGE ET L'ENFANT JESUS.

Engraved in 1873, after Botticelli. 4to, India proof.

LUCIEN GAUTIER.

122. NOTRE DAME. Signed proof etching.
On parchment with remarque. The view made notable by Meryon. Oblong folio, 1884.

ERNEST GEORGE.

Contemporary English Architect.

123. ETCHINGS IN BELGIUM, 1878. 10 pieces.
Bruges, Ghent, Tournai, Dinant, Brussels, and other places made notable by the present European War. Many of the buildings (Hotel de Ville, etc.) are said to have been irremediably destroyed. Small 4to. (10).

F. GEORGE.

124. LADY SCOTT: After Reynolds.
Seated in a landscape, white dress, holding gloves on lap. Signed proof mezzotint printed in colors. Large folio.
*Beautifully printed.

J. GODBY.

125. INNOCENT RECREATION: After Miller.
Stipple engraving. Folio. London, 1799.

HEINRICH, GRAF VON GOUDT.

Dutch amateur, patron of Elsheimer. 1585-1630.

126. CERES CHANGES STELLION INTO A LIZARD.
Engraved to resemble a chiaro-oscuro. After Elsheimer. Very fine impression with margin.
*Duplicate from the British Museum and from the Sheepshanks collection. Count Goudt engraved only seven plates.

GENERAL U. S. GRANT.

127. GRANT AND HIS FAMILY.
Mezzotint, by William Sartain. Signed India proof.
Large folio, 1867.
128. BUST PORTRAITS.
Engravings by Perine; J. C. Buttre, two different.
(3).

GENERAL U. S. GRANT—Continued.

129. GRANT AND HIS GENERALS.

Colored lithograph by Currier & Ives; two copies; Military Memorial; Grant as a boy hauling wood, colored; Grant and his Generals in a group galloping, colored. Folio. (5).

CHAS. STORM VAN 'S GRAVESANDE.

130. NEAR KATWYK. Signed proof before plate was cut.

W. GREATBATCH.

131. THE CHILDREN IN THE WOOD: After J. H. Benwell.

Engraving. Folio. London, 1825. Name in ink inside of plate mark.

GUIDO RENI.

Famous Italian Painter. 1575-1642.

132. THE HOLY FAMILY. B. 10.

Fine original impression with the verse beneath.

ELIZABETH GULLAND.

Distinguished Contemporary Mezzotint Engraver.

133. LADY SELINA MEADE: After Lawrence.

Half-length, mezzotint in colors. Signed proof. London, 1910.

134. PAMELA: After Larivière.

Half-length, portrait. Mezzotint. Signed proof, printed in colors.

135. AGE OF INNOCENCE: After Sir Joshua Reynolds.

SIGNED ARTIST'S PROOF, PRINTED IN COLORS. Folio. London, 1913.

*A famous portrait of a child and one of the best prints of the artist.

136. MRS. PERDITA ROBINSON: After Romney.

SIGNED PROOF MEZZOTINT, PRINTED IN COLORS. London, 1912.

THOMAS J. GULLICK.

137. [CHRISTOPHER COLUMBUS SEATED WITH MAPS].

Mezzotint, folio, fine signed proof. Framed.

SIR FRANCIS SEYMOUR HADEN.

138. THE VILLAGE FORD. H. 216. Etching and dry-point. Signed proof. Second state, showing a man with ladder. Small folio.
139. THE TWINS, SARAH AND ANNE HADEN. H. 228. Dry-point. Small folio. Scarce.
140. A BRIG AT ANCHOR. H. 147. Etching. (From nature by moonlight).

AXEL HERMANN HAIG.

141. DURHAM CATHEDRAL SHOWING THE ROSE WINDOW.
Signed proof etching, showing the altar and altar screen of Lord Neville, with the great circular window above. Large folio, gilt frame. 1893.
*Beautifully printed, showing the light on the round columns supporting the lofty arches. One of the most desirable of the Haig etchings and rarely offered for sale.
142. ENTRANCE TO MOSQUE MAHOMET BEY, CAIRO. Etching, signed proof. Folio, printed in brown on toned paper. 1890.
143. CHAPEL OF ST. CLEMENTS. Etching, 1899.
Signed proof, clearly printed. Small folio.
144. THE BAPTISTRY. Etching, 1899.
Signed proof. Small folio.

A. HANDFORD.

145. THE GLEBE FARM.
Mezzotint. Signed proof on India paper. 4to. 1888.
146. THE FIGHTING TEMERAIRE.
Mezzotint. Signed proof on India paper.

PAUL HELLEU.

147. PORTRAIT BUST OF A WOMAN. In color.
After Helleu. Printed in Paris by Manzi & Cie.
Folio.

WILL HENDERSON.

148. MADEMOISELLE DE BLIVES: After J. M. Nattier.
MEZZOTINT IN COLORS. SIGNED INDIA PROOF. London, 1912.
149. MADAME LA PORTE: After J. M. Nattier.
MEZZOTINT IN COLORS. SIGNED INDIA PROOF. London, June 1, 1914.
*A decorative portrait for which Nattier is noted.
150. WHISPERS OF LOVE: After Rosa Bonheur.
MEZZOTINT, PRINTED IN COLORS in exact fac-simile of the original. SIGNED PROOF. Plate destroyed. London, 1914.

HUBERT HERKOMER.

151. WOMAN RETURNING WITH A LOST LAMB. Etching. Signed proof. 4to.

E. M. HESTER.

152. NATURE (The Calmady Children): After Lawrence.
Mezzotint, printed in colors. Signed proof.
153. THE FRUIT BARROW. SIGNED PROOF.
MEZZOTINT, PRINTED IN COLORS, INDIA PROOF.
154. THE MASK: After Reynolds.
Mezzotint, printed in colors on India paper. Signed proof.
155. THE GHOST: After Westall.
Mezzotint, printed in colors on India paper. Signed proof.

WILLIAM HOLE.

156. CANTERBURY PILGRIMS. Etching.
Signed proof in brown on Japan paper. Long narrow folio.

F. LEO HUNTER.

157. ON THE BEACH, SCHEVENINGEN. Water color.
Signed. 9½ x 7 inches.

GEORGE INNESS.

158. AUTUMN, MONTCLAIR, N. J. In color.
From a water color by Inness of 1882. 4to.

JOSEPH ISRAELS.

159. DAY'S LABOR DONE. [A peasant girl seated on the seashore]. Etching, by J. M. van Rogge, after Israels. Proof signed by etcher and painter. Vellum. Small folio.

JULES JACQUEMART.

160. BUIRE ORIENTALE DE CRISTAL DE ROCHE.
Proof of the first state before the lettering at the top. In the Monastery (two monks), etching, by E. Burnand. (2).

CLIFFORD R. JAMES.

161. SURPRISE: After R. Westall.
Young girl wearing a white dress seen at half-length in a landscape. Mezzotint, printed in colors. Signed artist's proof on India paper.
162. LADY WILLOUGHBY D'ERESBY: After Hoppner.
Full-length, walking on the seashore. Mezzotint, printed in colors. Signed proof on India paper.
163. THE IRISH GRACES: After Reynolds.
The beautiful daughters of Sir Wm. Montgomery offering a sacrifice to Hymen. Mezzotint, printed in colors. Signed proof on India paper.

GEORGE P. JAMES.

164. THE FORTUNE TELLER: After Reynolds.
MEZZOTINT PRINTED IN COLORS. SIGNED INDIA PROOF.

R. JOSEY.

165. MISS MARTINDALE: After George Romney.
Little girl with lamb. Mezzotint. 4to. 1878.

LOUIS JOURNOT.

166. ROUGET DE LISLE DECLAIMING "LA MARSEILLAISE."

Etching. Signed remarque proof on India paper.
Folio.

C. RIDGWAY KNIGHT.

167. STEPPING STONES: WATER COLOR DRAWING.

The original from which the color prints were made.
Small folio, signed.

L. KRATKE.

168. THE SHOWER. Etching, after Rousseau.

Parchment proof, signed. 4to.

F. A. LAGUILLERMIE.

169. HAPPY FAMILIES: After M. de Munkacsy.

Etching. Remarque proof on vellum paper, signed
by both artists. Small folio. 1881.

MAXIME LALANNE.

170. SOUVENIR D'UN PORT—TROUVILLE (Calvados).

Etching. Signed proof. Fine impression. Folio.

AUGUSTE LANCON. 1836-1885.

171. THE KING DRINKS. (Lion). Etching.

Signed proof. Folio.

TOULOUSE LAUTREC.

172. PORTRAIT OF A FRENCH ACTRESS.

Original lithograph.

DAVID LAW.

173. RIVER LANDSCAPE WITH BIRCH TREES.

Etching, after J. McWhirter. Proof on Japan paper,
signed by both. London, Fine Art Society, 1888.
Folio, gilt frame.

B. W. LEADER.

174. IN THE EVENING THERE SHALL BE LIGHT.
Etching, by Brunet Debaines.
Proof signed by both artists. Large folio, gilt frame.
175. AN OLD ENGLISH MANOR HOUSE. Etching, by Th. Chauvel.
Proof on vellum, signed by both artists. Large folio, gilt frame.

GENERAL ROBERT E. LEE.

176. ENGRAVED PORTRAITS.
Full-length, on horseback, by D. Tesselin. India proof; bust portraits, by W. Sartain and A. B. Walter. Folio and 4to. (3).
177. GEN. R. E. LEE'S VISIT TO THE GRAVE OF GEN. JACKSON.
Folio lithograph, published by W. E. Lloyd, Savannah, Ga., 1869.
178. THE SURRENDER OF GENERAL LEE.
Folio lithograph, drawn by E. Valois. Slight repair.

ALPHONSE LEGROS.

179. THE BEGGAR. Etching. Signed proof, small folio.

A. LEPIC.

Contemporary Etcher.

180. FISHING NETS. Painter etching.
Signed proof on China paper.

FREDERICK C. AND GEORGE LEWIS.

English Engravers at the close of the 18th Century.

181. LANDING OF ÆNEAS; TEMPLE OF APOLLO
And others; after Claude (3). (M. Annibale, after Meissonier, in colors; Vanity Fair Caricatures of the House of Commons (3). 7 pieces.

SECOND SESSION

Thursday Evening, April 15, 1915, at 8:15 o'clock

LOTS 182—362

ABRAHAM LINCOLN.

182. ABRAHAM LINCOLN.

Bust, oval in rectangle with seals of the States. Painted and etched by Max Rosenthal. Signed Japan proof. Large folio.

183. ABRAHAM LINCOLN.

Three-quarter length, seated to left. Etched by J. S. King. Signed India proof. Large folio.

184. LINCOLN AND HIS FAMILY. India proof by W. Sartain.

UNION, engraved by H. S. Sadd, containing portraits of Lincoln, Webster, Clay, etc.; LINCOLN'S HOME AT SPRINGFIELD, engraved by Serz. (3).

185. ABRAHAM LINCOLN.

Mezzotint portraits by John and Samuel Sartain; LINCOLN'S HOME AT SPRINGFIELD, published by W. H. Woodworth, colored. (3).

S. LOPISGICH.

186. THE OLD MILL. Remarque proof etching.

On parchment, signed by the artist. 4to.

EDWARD McINNES.

187. THE DEW BRANCH: After Lawrence.

Mezzotint. Small folio.

GASTON A. MANCHON.

188. THE PAINTING LESSON: After Metzmacher.

Remarque proof etching on vellum paper, signed by both artists. Small folio. 1889.

JOHN MARIN.

189. CASA D'ORO, VENICE. Painter etching.
Signed proof, delicately printed on hand-made paper.
190. TOUR ST. GERMAIN. Painter etching.
Proof signed and named, No. 12 of 30 printed.
191. CATHEDRALE DE MEAUX. Painter etching.
Proof signed and named, No. 16 of 26 printed.
192. CAMPANILE. Painter etching.
Signed proof on untrimmed hand-made paper.
193. THE GONDOLIERS, VENICE. Painter etching.
Signed proof, No. 19 of 25 on Japan paper.
194. PONTE GHETTO. Painter etching.
Signed proof on soft Japan paper.
195. PALACE DARIUS, VENICE. Painter etching.
Signed and untrimmed proof on soft Japan paper.
196. BAL BULLIER, PARIS. Painter etching.
Signed and untrimmed proof.

WM. E. MARSHALL.

197. ABRAHAM LINCOLN. Bust in oval.
Engraved portrait. Fine impression. Large folio.

V. MARTIAL.

198. GATHERING FAGGOTS. Etching. Signed proof.
Folio.

PERCY H. MARTINDALE.

199. MRS. LAWRENCE LEWIS. (Nelly Custis). After
Stuart.
Engraved in mezzotint in colors. Signed proof.
200. MRS. GEORGE WASHINGTON: After Chappel.
Engraved in mezzotint in colors. Signed proof of
250 copies and the plate destroyed.

FOSTER MAYNE.

201. LADY HAMILTON AS ARIADNE. Signed proof.
Mezzotint, printed in colors on India paper. 4to.
Gilt frame.
*Only 300 prints and the plate destroyed.

J. L. E. MEISSONIER.

202. POLICHINELLE.
Fac-simile of the very rare original etching, on large
paper.

MORTIMER MENPES.

203. JAPANESE VILLAGE. Painter etching.
Signed proof, printed in brown. Mounted.
204. JAPANESE VILLAGE. Another view.
Signed painter etching. Mounted.

G. MERCIER.

205. CHARLES DARWIN: After Ouless.
Bust portrait etching. Proof. Large folio.

CHAS. F. W. MIELATZ.

206. IN THE GLOAMING. Painter etching.
Signed proof on thin Japan paper.

SIR J. E. MILLAIS.

207. ALFRED TENNYSON. Engraved by T. O. Barlow.
Open letter proof on India paper. Large folio.

FRED. MILLAR.

Contemporary Mezzotint Engraver.

208. LADY HAMILTON AS "EMMA": After Romney.
Mezzotint, printed in colors. Signed proof. Small
4to. No. 189 of only 200 proofs. With a cancelled
plate of the same. (2).

J. D. MILLER.

209. SURPRISE: Mezzotint, after Seymour.
Bust of a young girl holding gauze round her bare shoulders; Young woman, bust, by A. Dale, after Calderon, mezzotint. 4to, gilt frames, one glass damaged. (2).
210. SYLVIA: After Frank Dicksee.
Mezzotint. Signed India proof. Folio.

J. F. MILLET.

211. END OF THE DAY. Etching, by Coutil.
Parchment proof, signed by Coutil and stamped "Epreuve d'Etat."
212. YOUNG SHEPHERDESS. In color.
After the original drawing. Small 4to.
213. DUCK POND. In color.
After the original water color drawing. Small 4to.

E. E. MILNER.

214. MASTER LAMBTON: After Sir Thomas Lawrence.
One of the best known portraits of children. ENGRAVED IN MEZZOTINT AND PRINTED IN COLORS. SIGNED PROOF.
215. LADY ANNE LAMBTON AND FAMILY: After Hoppner.
Engraved in mezzotint and printed in colors. Signed proof. Folio.
216. MRS. CURRIE: After Romney.
Mezzotint. India proof. Folio. London, 1900.
217. COUNTESS SPENCER AND HER SON: After Reynolds.
Seated in a landscape, with a spaniel. Mezzotint, printed in colors. Signed proof on India paper. 4to.
*Only 300 impressions and the plate destroyed.

RAPHAEL MORGHEN.

218. IMMAGINE DELL' ARCANGILO S. GABBRIELLO.
Stipple in carmine, after Sabatelli. Oval. 4to. The figure was made notable by the miracle of its eyes moving in January, 1798.
*From the Burleigh James Collection, with stamp. The only plate engraved by Morghen in the "*crayon manner*."

GEORGE MORLAND.

219. THE FRUITS OF INDUSTRY AND OECONEMY.
Engraved by Darcis in stipple AND PRINTED IN COLORS. Margins shortened, mounted on plate paper. Folio, gilt frame. London, 1800.
220. COTTAGERS IN WINTER.
Engraved by Thomas Williamson and PRINTED IN COLORS. Oblong folio, mounted on plate paper. It has a small margin. Gilt frame.
221. RUSTIC SCENE; COTTAGERS AND SHEEP. By M. Cormack.
Mezzotint, printed in colors. SIGNED PROOF No. 2. Oblong folio, gilt frame.
*The herder is standing near a woman seated on the grass; two sheep are near the open door of a barn.
222. FOX HUNTING. Set of six color plates
After Morland. Oblong 4to. (6).
223. FOX HUNTING. In color. Folio.
From a picture by Morland, by C. Knight and H. Merke.
224. INSIDE OF A COUNTRY ALEHOUSE.
In colors, after the Ward-Morland print. Oblong folio, ebony frame.
225. COW HOUSE. Similar print in colors. Framed.
226. MORNING, EVENING. The First of September.
A pair of color prints after the Ward-Morland stipple engravings. Small oblong folio, bronzed frames. (2).
227. LÆTITIA WITH HER PARENTS. Set of six.
In colors, after the Smith-Morland series. Small folio, gilt frames. (6).
*“The Tavern Door,” “The Eloement,” “Fair Penitent,” etc.

ROBERT NANTEUIL.

228. ANNE INFANTE D'ESPAGNE ET REINE DE FRANCE.

R. Nanteuil ad vivum. . . . 1666. Large folio.
Cut close.

V. WINTHROP NEWMAN.

Contemporary American Engraver.

229. GEORGE WASHINGTON. Bust, after Stuart.

Dry-point, printed in colors. Signed proof. 4to.

230. THE NURSE GIRL.

Etching, printed in color. No. 2 of 100 signed proofs.
Small 4to, decorative frame.

231. PRESIDENT WOODROW WILSON. Dry-point.

Printed in colors. Signed proof. Small 4to, hand-carved frame.

*Only 150 impressions and the plate destroyed.

232. SALLY IN OUR ALLEY: After Fred Pogram.

Dry-point, printed in colors. No. 45 of 150 signed proofs. 4to.

NEW YORK CITY.

233. WINTER SCENE IN BROADWAY: After H. Sebron.

Mezzotint, by P. Girardet. Large oblong folio, 1857.
Repaired.

*Showing the Prescott House, Buckley's, etc., with the Broadway Line Sleighs, hand fire-engine, etc.

234. THE DEWEY ARCH. Etched by Mielatz.

New York in 1792, from Valentine's Manual, two copies. Proofs. (3).

235. CURRIER & IVES' "VIEW OF NEW YORK."

Two colored lithographs, n. d. and 1869. (2).

236. NORTH FORT AND FRIGATE CONSTITUTION.

Etched by S. Hollyer, signed proof; Astor House, 1838, by the same; Produce Exchange, by J. F. Sabbin, signed proof. (3).

237. MUSIC SHEET VIEWS.

Interior of Niblo's, 1840; Costume of the N. Y. Light Guard, 1840; Little Church around the Corner, 1871; Tammany Tiger, 1863. (4).

NEW YORK CITY—Continued.

238. MURRAY HILL, SUBURBAN GOTHIC VILLA.

Lithograph, by P. Palmer, after A. J. Davis; Universalist Church, Murray Street; Bowling Green, by Magnus; Stewart Mansion; St. Paul's, from the N. Y. Mirror. (5).

239. THE OLD POST OFFICE.

After the lithograph by Briem; Interior of the Chat-ham Theatre, 1825; Magnus' Bowling Green, etc., in colors; portraits of Philip Hone, P. J. van Berckel, Gulian Verplanck, Robert Morris and other noted New Yorkers. (27).

240. COUNTRY HOUSE OF J. W. SCHMITT.

At Bloomingdale Road and 116th Street. Pencil drawing, about 1830.

241. WHEN KOSSUTH RODE UP BROADWAY (1851).

Colored lithograph; Monument of the N. Y. Fire Department, Greenwood Cemetery, 1849; Panorama of the Catskill Mountains, lithograph by H. Schile. Folio. (3).

NEW YORK STATE.

242. ALBANY: GENERAL VIEW AND VIEW OF THE COURT HOUSE.

Colored lithographs by Kollner and Deroy; Court House, Troy, by the same; Military Academy, West Point, early etching; Facsimile of Major Andre's drawing of his landing at Haverstraw Bay; etc. (11).

243. DRAWINGS DATED 1802.

A quarto drawing book containing six India-ink drawings of buildings, farm buildings and a roadside tavern apparently on the Highlands of the Hudson. Two of the drawings have the date "Dec. 1802."

M. NICHOLSON.

244. UNIVERSITY COLLEGE, OXFORD.

Original lithograph printed in color. Signed Japan proof. Small oblong folio.

H. NORMAN.

245. "MIRANDA": After Hoppner.
Mezzotint, printed in colors. One of 300 signed proofs, and the plate destroyed.
246. MRS. CROUCH: After Romney.
Mezzotint, printed in colors. Signed proof.
247. LADY CARMICHAEL: After Raeburn.
Mezzotint, printed in colors. Signed India proof.

JOHN OGBORNE.

248. ELEANOR GWYNN: After Lely.
Oval stipple engraving, printed in colors. Small 4to.

JULES PAYRAU.

249. LADY ISABELLA HUNTER. Signed proof.
Mezzotint, engraved and printed in colors. Oval, folio, decorative gilt frame.
*This and the following framed as a pair.
250. MARY COUNTESS OF HARCOURT: After Reynolds.
Mezzotint, engraved and printed in colors. Oval, folio, decorative gilt frame.

JOSEPH PENNELL.

251. ON THE RIVER. Original etching.
252. PITTSBURGH. Original aquatint.
Signed proof No. 67 on thin Japan paper.
253. ENGLISH VILLAGE. Original lithograph.
Signed proof.
254. TIMBER MILLS, ZAANDAM. Original lithograph.
Signed proof, only 15 issued.
255. ZAANDAM, No. 3. Original lithograph.

G. H. PHILLIPS.

256. THE HON. MRS. ASHLEY.
Mezzotint after Lawrence. 4to. Proof. 1842.

E. A. PIPES.

257. STRATFORD CHURCH. Painter etching.
Interior showing the Chancel, Shakespeare's Bust,
etc. Signed proof. 4to.

PAUL POTTER.

258. GOATHERD AND FLOCK.
On a rocky mountain side. Engraving. Folio. Cut
close and mounted.

J. LUMSDEN PROPERTY.

259. GREENWICH. Painter etching.
Signed proof on vellum paper, 50 proofs only.

RACING SCENES.

260. ACKERMANN'S RACING SCRAPS. Set of 4.
Colored aquatints. By Harris after Alken. Small
4to, framed. (4).
261. ACKERMANN'S INDIAN SPORTING SCRAPS.
Colored aquatints (of East India) by Harris after
Alken. Small 4to, framed. (4).

PAUL RAJON.

262. ROUGET DE LISLE DECLAIMING "LA MARSEILLE."
Etching. Proof, oblong folio.

S. F. RAVENET.

263. SOPHONISBA ACCEPTING THE NUPTIAL PRESENT SENT BY HER HUSBAND MASINISSA:
After Giordano.
Engraving, colored. Folio, margins shortened. London, 1764.

REMBRANDT VAN RHYN.

264. REMBRANDT AND HIS WIFE. Bartsch 19.
Etching 1636. Fine and clearly printed proof of the First State, with margin. Very rare in this state.
*From the Scheikewitch Collection.
265. REMBRANDT WITH A FLAT CAP AND SLASHED VEST. B. 26.
Etching about 1638. First state before the re-etching of Rembrandt's signature. Very beautiful impression of this scarce etching.
266. ABRAHAM ENTERTAINING THE ANGELS. B. 29,
Etching 1656. Very beautiful proof of the only state, the burr showing on the deep lines and acid marks on the extremity of the plate. Rarely met with in such fine condition and with margin.
267. THE ANGEL APPEARING TO THE SHEPHERDS.
B. 44.
Etching, 1634. Third state (the completed state.) With margin and on paper with a water-mark of a coat of arms. Unusually fine proof; the arches of the bridge, the distant landscape and the reflection in the water clearly seen; in later states these are obscured. Very rare in this state. From the Webster Collection.
**In the earliest and best impressions the arches of the bridge in the left distance are well defined. There is a singular beauty about the whole of this background which is entirely lost in impressions from the worn plate; the water, the wooded bank, and the town on the hill are all exquisitely rendered, and the effect of the unnatural light in which they are seen, a reflection of the Heavenly Glory like a flash of summer lightning, is most wonderful." . . . "There is an intense reality of conception about the whole which at once removes it from vulgarity and shows the consummate powers of the master."—Middleton.
268. THE STAR OF THE KINGS. B. 113.
Etching about 1652. Good impression, rich in the shadows but yet allowing the background of Amsterdam houses to be seen. Impressions usually met with have this background obscured.
*From the Artaria Collection.

REMBRANDT VAN RHYN—Continued.

269. REMBRANDT DRAWING FROM A MODEL. B. 192.
Etching about 1647. Superb impression of the second state on paper with the fool's-cap water-mark.
*From the Dighton, Chalon and Danby Seymour Collections.
270. ACADEMIC FIGURES OF MEN. B. 194.
Etching about 1646. Very fine impression of the first state showing the acid marks and failures in biting in places. On soft Dutch paper with water-mark of a large coat of arms crowned. With margin.
*Rembrandt for this used an early copper on which he had etched a very charming Dutch interior with a mother playing with a child in a go-cart. In later and worn impressions this scene can be scarcely distinguished, and the importance of early proofs is in having this background clear and distinct, as in this copy. It is scarcely necessary to point out that the scene of the mother and child is one of the most beautiful etchings of Rembrandt and much more valuable and interesting than the two academic figures, etched on the left side. From the Peoli Collection.
271. AN OLD MAN LIFTING HIS HAND TO HIS CAP.
B. 259.
Etching about 1639. Early and fine impression with burr on the deep strokes. With collector's mark.
272. REMBRANDT'S HUNDRED GUILDER PRINT.
Etching by Leopold Flameng. Folio.
*An unusually good impression on large Japan paper.

EDWIN ROFFE.

273. MADAME RECAMIER: After Cosway.
Stipple engraving printed in color. Japan proof. 4to.

GEORGE ROMNEY.

274. PORTRAIT OF AN ENGLISH COUNTRY BEAUTY.
Mezzotint, three-quarter length, shade hat and plumes, white dress, leaning on a rock. Cut to oval and framed.

FELICIEN ROPS.

275. MA TANTE JOHANNA. DANS LA PUSTA.
“Eritis Similes Deo.” Three original etchings. (3).

ANTHONY ROSS.

276. NATURE (THE CALMADY CHILDREN): After Lawrence.

Circular mezzotint in colors, signed proof limited to 300 copies and the plate destroyed. India proof, 1913.

THOMAS ROWLANDSON.

277. RURAL SPORTS.

Five caricature etchings in color. 4to. (5).

278. SPORTS OF A COUNTRY FAIR.

Similar series. (3).

279. NINE SMALL ETCHINGS OF SPORTING SCENES.

In colors, cut loose and mounted. (9).

280. BARTHOLOMEW FAIR. In color.

Etching by Rowlandson after Nixon. 4to.

GILLES SADELER.

281. VIRGIN AND CHILD. In a rich landscape.

After Durer. Fine and scarce engraving but a worn impression.

W. DENDY SADLER.

282. FROM LONDON TO YORK. Etching by Jas. Dobie.

Fine proof on Japan paper signed by both Sadler and Dobie. Large oblong folio, gilt frame.

283. HEARTS ARE TRUMPS. Etching by W. Boucher.

Signed proof with remarque. Folio, framed.

284. AT THE WAYSIDE INN. Etching by A. Chiquet.

Remarque proof on vellum paper signed by both artists. Mahogany frame.

285. HABET (Monk with fish). Etching by L. Muller.

Remarque proof on vellum paper signed by both Sadler and Muller. Framed.

286. THE LAWYER. Etching by C. H. Boucher.

Remarque proof on vellum paper signed by both artists. Small folio, mahogany frame.

W. DENDY SADLER—Continued.

287. TO MINE HOSTESS: After the painting.
Signed Japan proof by Sadler. Large oblong folio.
288. OLD FOLKS AT HOME: After the painting.
Signed Japan proof. Large oblong folio.

LEON SALLES.

289. MRS. SIDDONS. Mezzotint.
Three-quarter length seated at a window. Oval, folio. Signed proof printed in colors. Folio, decorative gilt frame.

W. SAY.

290. CROSSING THE BROOK: After H. Thomson.
Mezzotint, printed and touched in colors. Folio, London, 1813.
- *Original impression of a very beautiful print showing a mother with her son.
**“You’ll tell your Brothers where you’ve been
And what you’ve done and what you’ve seen
How gay the fair was on the green,”
And how the day past merrily.”

SHAKESPEARE.

291. MUCH ADO ABOUT NOTHING. Act. 4, Sc. 2.
Engraved by John Ogborne after Smirke. 1791.
292. TWELFTH NIGHT. Act 5, Sc. 1.
Engraved in stipple by Bartolozzi. 1797.
293. TWO GENTLEMEN OF VERONA. Act. 5, Sc. 3.
Engraved in stipple by Schiavonetti. 1792.
294. COMEDY OF ERRORS. Act. 5, Sc. 1.
Engraved in stipple by C. G. Playter. 1800.

CHARLES H. SHANNON.

295. LE FUMEUR. Original lithograph.
Signed proof printed by the artist. Mounted.
*Scarce. Only 15 said to have been printed.
296. THE MORNING VISIT. Original lithograph.
Signed proof printed in green.
297. WHITE NIGHTS. Original lithograph.
Signed proof.

SIR FRANK SHORT.

President of the Royal Society of Painters and Engravers.

298. GOLDSSTONE. Mezzotint.
Fine impression on India paper.

ALFRED J. SKRIMSHIRE.

299. THE SETTING SUN: After Hoppner.
Mezzotint, printed in colors. Signed proof.
*A lady and two children in a landscape. [M. Godsall's
children].
300. NATURE (THE CALMADY CHILDREN): After
Lawrence.
Mezzotint, printed in colors. Signed proof.

FRED SLOCOMBE.

301. HILLSIDE LANDSCAPE WITH BIRCH TREES.
Etching after J. McWhirter. Proof on Japan paper
signed by both artists. Folio, framed.

SPORTING SCENES.

302. BULLDOGS AND BADGER. Mezzotint in color.
By Earlam after Town. Oblong folio, framed.
303. THE ROADSTERS ALBUM. Title and 12 plates.
Colored aquatints after Newhouse, published by
Fores. 4to, framed. (13).
304. ACKERMANN'S COACHING SCRAPS. Set of 4.
Colored aquatints. By Harris after Shayer. Small
4to, framed. London. (4).
305. CUTHBERT BRADLEY'S POLO INCIDENTS
Set of four plates in color. Folio. (4).
306. RACING INCIDENTS. Color print.
By E. G. Hester after Thayer. Out for a Scamper,
by F. C. Boult. Color print. Folio. (2).
307. COCK FIGHTING. Set of 6 in colors.
By N. Fielding and R. Ackermann. Small 4to,
framed. (6).

SPORTING SCENES—Continued.

308. WIE DAS WILD-SCHWEIN GEHAEZT, etc.
By Ridinger. Large oblong folio.
*Wild Boar Hunt. One of Ridinger's largest plates.
309. [DEATH OF THE STAG.]
Companion print.
310. DREAD NOUGHT (Bull dog): After M. Earl.
Bloodhounds by De Penn (2). The Long and the Short of it, after Walker. Color prints, folio. (4).

F. G. STEVENSON.

Contemporary Mezzotint Engraver and Color Printer.

311. MASTER LAMBTON: After Sir Thomas Lawrence.
The boy in a red velvet suit seated on a bank. India proof mezzotint printed in colors and signed.
312. LITTLE MARY: After Sir Wm. Beechey.
Mezzotint, printed in colors. Signed proof. Small 4to.
313. MRS. PAYNE GALWAY AND CHILD: After Reynolds.
She carries the child pick-a-back. Half length in a landscape. Signed India proof printed in colors. London, 1905.
*Written on is "Impression No. 26."
314. FLORENTINE PORTRAIT: After Fr. Buonsignori.
Young girl, red gown, wearing a bandeau of pearls.
Signed proof printed in colors. 4to. London, 1912.
315. MADONNA OF THE CHAIR: After Raphael.
Mezzotint, printed in colors. Signed proof on India paper laid in plate paper. Crease high to left skilfully treated. Folio.
316. PRINCESS LOUISE OF PRUSSIA.
Half length in oval. Mezzotint, printed in colors.
Signed proof.
317. MADEMOISELLE HELVETIUS: After Drouais.
Half length carrying fruit. Mezzotint, printed in colors. Signed proof on India. London, 1913.
318. GIOVANNA TORNABOUNI: After Botticelli.
Mezzotint, printed in colors. Signed proof.

F. G. STEVENSON—Continued.

319. LA BELLE FERRONNIÈRE: After L. Da Vinci.
Mezzotint, printed in colors. Signed proof.
320. GIOVANNA ALBIZZI: After Ghirlandaijo.
Mezzotint, printed in colors. Signed proof.
321. JACQUELINE DE BOURGOGNE: After Mabuse.
Half length, to left, holding a sphere, mediaeval dress.
Mezzotint, printed in colors. Signed proof.
322. THE SALAD GIRL. (Phoebe Hoppner): After Hop-
pner.
Mezzotint, printed in colors. Signed proof.
323. PRINCE OF WALES. (Edward VII. as a child).
Mezzotint, printed in colors. Signed proof.
324. MADAME DE POMPADOUR: After Boucher.
Mezzotint, printed in colors. Signed proof.

E. STODART.

325. MRS. ROBINSON. Half length.
Engraved in stipple and printed in colors with
vignette effect. Signed proof. Folio.
326. SISTERLY AFFECTION: [The Mildmay Twins]:
After Eldridge.
Engraving, printed in colors. Small folio. London,
1901.
327. THE FAIR STEPMOTHER. (Ladies of the Loftus
Family): After Cosway.
Engraving, printed in colors. Small folio. London,
1890.
328. MISS WOOD.
Stipple engraving, printed in colors. Signed proof.
Folio. London, 1904.
329. LADY COCKBURN AND CHILDREN: After Reynolds.
Engraving, printed in colors. Signed India proof.
Folio. London, 1906.

J. THEVENIN.

330. MRS. CAZALET: After Downman.
Engraved in stipple and printed in colors. Oval half-length. Signed proof on Japan paper in decorative gilt frame. 4to.

EUGENE TILY.

331. MISS KEMBLE: After Downman.
Stipple engraving, tinted, on vellum. Signed proof. Oval, 4to. London, 1908.

JAMES J. TISSOT.

332. ENGLAND AND AMERICA. Etching.
Remarques in color. The Bruiser, by Hogarth. Folio, framed. (2).
333. IN THE SUN. Etching.
Signed and stamped proof. Small folio.

J. H. TWACHTMAN.

American Painter, who etched a few plates.

334. ON THE MAAS. Signed proof on Japan paper.
Etching, folio.
*Rare etching of the well-known landscape painter.

W. UNGER.

335. PRINCESS LOUISE WILHELMINA: HON. MRS.
GRAHAM: After Gainsborough.
Etchings in color. India remarque proofs. Folio.
(2).

KRUSEMAN VAN ELTEN.

336. LANDSCAPE WITH RIVER AND BOY HUNTING.
Etching, signed proof on Japan paper. Folio.

VIEWS.

337. HAVANA, 1854. Panoramic engraving.
By Ed. Willmann, with remarque. Proof before the title. Very fine impression. Long oblong folio.

CHARLES WALTNER.

338. ROMEO AND JULIET: After Frank Dicksee.
Vellum proof, signed by both artists. Small folio,
framed.
*Only 100 copies were issued in this state.

WILLIAM WARD.

339. MR. JOHNSTONE AS SIR CALLAGHAN IN LOVE
A LA MODE; "Irish Johnstone," father of Mrs. J. W.
Wallack, Sr. Mezzotint, after Shee. 4to, margins
shortened.
340. THE GIPSY FORTUNE TELLER: After Reynolds.
Mezzotint. Small 4to. London, 1825.
341. HESITATION.
Engraving, printed in colors. Oval, folio.
342. THE CHOICE.
Engraving, printed in colors. Oval, folio.

GEORGE WASHINGTON.

343. G. WASHINGTON. Oval bust.
Stipple engraving by Rollinson, published by I. Reid,
N. Y., 1796.
344. PINE'S PORTRAIT OF WASHINGTON.
Half length, fac-simile in color. Folio.
345. MARTHA WASHINGTON. Bust in oval.
Engraved by Girardet, after Jalabert. Folio.
346. THE SHADE AT THE TOMB. Lithograph.
Tinted blue, by Sarony, Major & Knapp, with con-
cealed portrait of Washington by moonlight. Small
4to.
347. THE PROVISION TRAIN: After I. Robinson.
Revolutionary scene, with portrait of Washington en-
graved by C. Tomkins. Large oblong folio, India
proof.

CHARLES J. WATSON.

348. CHELSEA. Etching, untrimmed proof, 1879.

JAMES WATSON.

349. MRS. ABINGTON: After Reynolds.
Photogravure, in colors. Folio.

THOMAS WATSON.

350. LADY (CATHERINE) BAMFYLDE: After Reynolds.
Photogravure, in colors.

J. ALDEN WEIR.

351. PORTRAIT OF A LADY. Etching. Signed proof. 4to.

JOHN WHESSELL.

352. THE BLIND HERMIT: After Stothard.
Stipple engraving. Large folio.

JAMES McNEILL WHISTLER.

353. ST. ANNE'S; SOHO. Way 126.
The reproduction from the Architectural Review.
354. NURSEMAIDS "Les Bonnes du Luxembourg." Way 48.
Lithograph from "The Art Journal."
355. THE DOCTOR (DR. W. WHISTLER). Way 78.
Lithograph from "The Pageant."
356. FULHAM (wrongly lettered "Chelsea"), M. 179.
The photogravure copy.

SYDNEY E. WILSON.

Distinguished Contemporary English Mezzotint Engraver
and Color Printer.

357. ELIZABETH, LADY TAYLOR: After Reynolds.
Half length in a landscape. Small folio, signed
proof, printed in colors.
358. MRS. BELL: After Sir Henry Raeburn.
Seated in a landscape wearing a white gown with
black lace. Mezzotint, printed in colors. Signed
proof.

ANDERS ZORN.

359. MLLÉ. EMMA RASSMUSSEN: Delteil 182.

Etching, 1904. Superb proof of the only state.
SIGNED.

*One of Zorn's rare etchings and one of his most attractive plates.

360. MY MODEL AND MY BOAT. D. 90.

Etching, 1894. SIGNED PROOF.

*Very rare. Only about 30 proofs were published.

361. SEAWARD SKERRIES. Not in Delteil.

Etching, 1913. SIGNED PROOF.

*One of Zorn's best plates of this class and now become very rare.

362. THE ARTIST'S MODEL. Not in Delteil.

Etching, 1810. SIGNED PROOF.

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